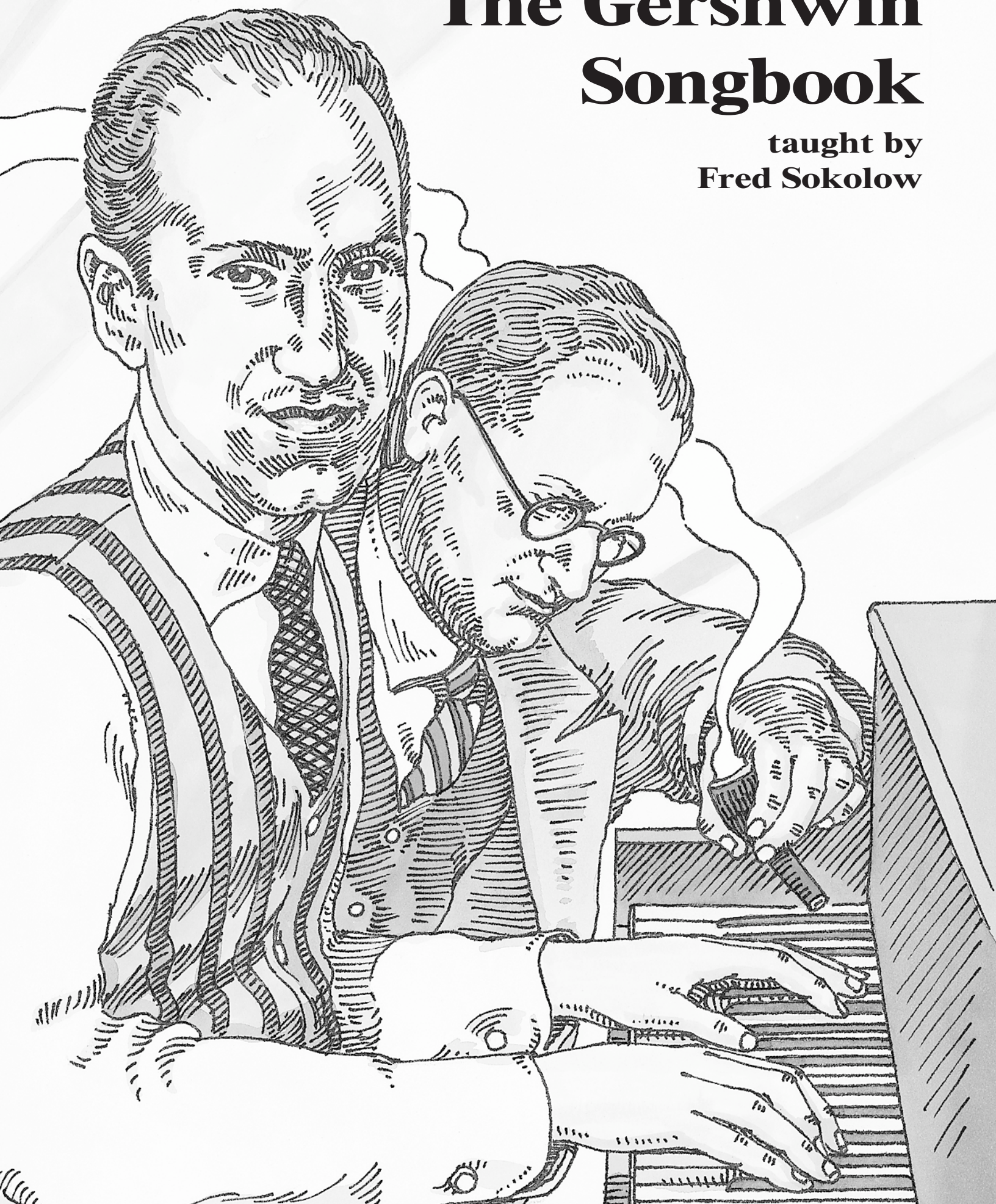


The Gershwin Songbook

**taught by
Fred Sokolow**



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The tablature/music arrangements that follow are exact transcriptions of the split-screen versions of the songs in the video. The introductory verse to "They Can't Take That Away From Me" was not played in the split-screen version, so it's transcribed from the earlier performance of the tune.

Fred Sokolow's videos
PLAYING AND UNDERSTANDING JAZZ GUITAR
and THE COLE PORTER SONGBOOK
are a logical next step once you have worked with this video.
He has also written many other videos and books on jazz,
country, blues, bluegrass, rock and rockabilly.

For a free catalog, write to:

Sokolow Music
PO Box 491264
Los Angeles CA 90049

or see his catalog at this website:

SokolowMusic.com

THEY CAN'T TAKE THAT AWAY FROM ME

Cmaj⁷ 3fr. **C[♯]°** 3fr. **Dm⁷** 5fr. **G¹³** 3fr. **C⁶** 3fr.

VERSE
 Our ro - mance won't end on a sorrowful note,
 song is over, but, as the songwriter wrote, the

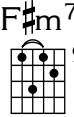
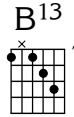
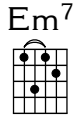
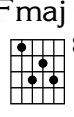
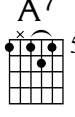
1. **G[♯]7** 4fr. **G⁷** **C** 3fr. **G⁷⁺**

2. **F[♯]m⁷b⁵** **B⁷**

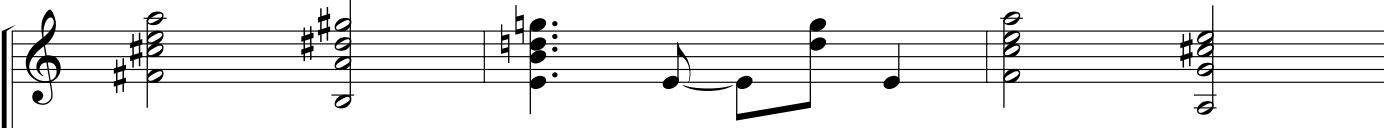
'though by tomorrow you've gone. The melody lingers

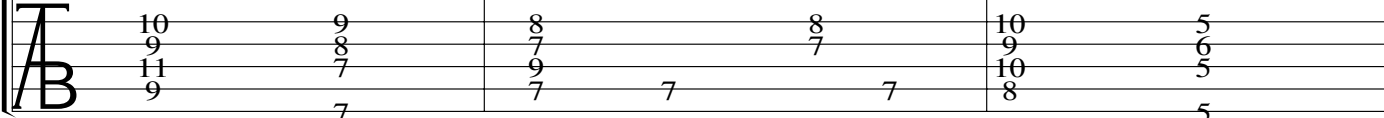
Emaj⁷ 7fr. **F[♯]m⁹** 7fr. **B¹³** 7fr. **Emaj⁷** 7fr. **F°** 7fr.

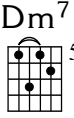
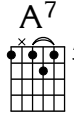
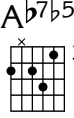
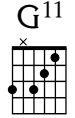
on. They may take you from me; I'll

miss your fond ca - res. But 'though they take you from




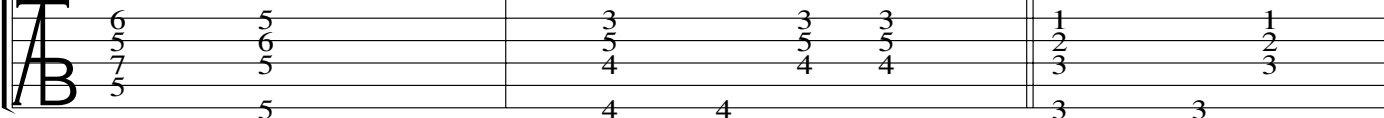


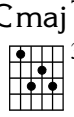
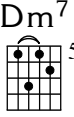
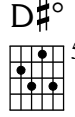
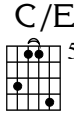
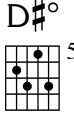
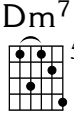





me, I'll still pos - sess: The way you wear your


CHORUS

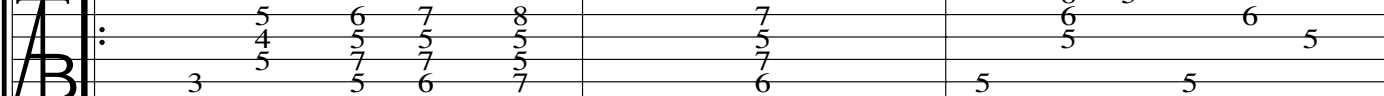




hat, beams, knife, the way you sip your tea,
the way you sing off-key,
the way we danced 'til three,





G¹³ 3fr. Gm⁹ 3fr. C⁹

the memory of all that,
the way you haunt my dreams,
the way you changed my life, }

no, no, they

1. F Em Dm⁷ G¹¹ 2. F G⁷

can't take that away from me. The way your smile just can't take that away from

C 3fr. B⁷ 7fr. Em⁷ 7fr. F#m^{7b5} 9fr. B⁷ 7fr. Em⁷ 7fr. B⁷ 7fr.

me. We may never, never meet a - gain on the

BRIDGE

Em⁷ 7fr. C⁷ 8fr. B⁷ 7fr. A/C[#] 7fr. A[#]/D /C[#] B⁷ 7fr. Em⁷ 7fr. B⁷ 7fr.

bumpy road to love; still, I'll always

8 8 8 8 7 9 10 11 9 8 7 8 7 7 7

Em⁷ 7fr. B^{b7} 6fr. A⁷ 5fr. D⁷ 3fr. A^{b7b5} 3fr. G¹¹

keep the memory of: the way you hold your

8 6 5 5 5 4 5 3 1 1 7 6 5 5 5 4 4 5 3 2 2 3 3

3. F G¹³ 3fr. Am⁷ 5fr. Fm⁶ Em A⁷

can't take that away from me. No, they can't take that a -

1 1 5 5 5 1 1 2 0 2 2 2 3 3 3 5 1 0 1 1 0 0 0

THEY CAN'T TAKE THAT AWAY FROM ME
SOLO

The first system of musical notation for 'The Sound of Silence' in standard notation. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a series of eighth and quarter notes. Chord diagrams are provided above the staff for G11, Cmaj7, Dm7, D#°, C/E, and D#°.

The fingering chart for the first system, showing fingerings for the right hand (RH) and left hand (LH). The RH part is divided into three measures: the first measure has five measures of fingering (1-2, 1-2, 1-2, 1-2, 1-2), the second measure has three measures (5-4, 5-4, 6-5), and the third measure has five measures (5-7, 5-7, 8-5, 5-7, 5). The LH part is divided into three measures: the first measure has five measures of fingering (3-3, 3-3, 3-3, 3-3, 3-3), the second measure has three measures (5-5, 5-5, 5-5), and the third measure has five measures (5-5, 5-5, 5-5, 5-5, 5-5).

Fmaj⁷ **Em** **Dm** **G¹¹** **Gm⁹** **C^{#9}** **C⁹** **C¹¹**

8fr. 7fr. 5fr. 3fr.

2.

To Coda

Fmaj⁷ 8fr. G⁷ 3fr. C 3fr. B⁷ 7fr. Em⁷ 7fr. F[♯]m¹¹ 7fr. B⁷ 7fr.

BRIDGE

Double Bass Line (Fret Numbers):

8	10	10	8	3	3	5	5	5	0	7	7	7	8	9	10	10	7
9	10		10	4	5					8			9		9	8	
8				3	3				7				7		9	7	7

Em⁷ 7fr. B⁷ 7fr. Em 7fr. C⁷ 8fr. B⁷ 7fr.

Double Bass Line (Fret Numbers):

8	7	9	7	10	8	9	9	9	9	9	8	8	8	9	10	11	8	9
7			7	8		7					7			7				
														7	9	10	11	

Em⁷ 7fr. B⁷ 7fr. Em⁷ 7fr. A⁷ 5fr. A[♭]7[♭]5 3fr.

*D.C. (take 2nd Ending)
al Coda*

Double Bass Line (Fret Numbers):

8	7	9	7	10	8	9	5	5	5	3	5	3	5	4	4	5	5	4
7			7			7	9				5			5				
						7									4			4

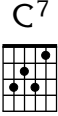
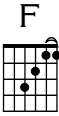
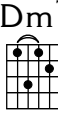
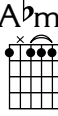
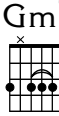
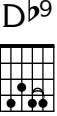
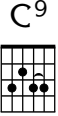
Fmaj⁷ 8fr. G⁷ 3fr. Am⁷ 5fr. Fm⁸ Fm Em A⁷ 5fr.

CODA

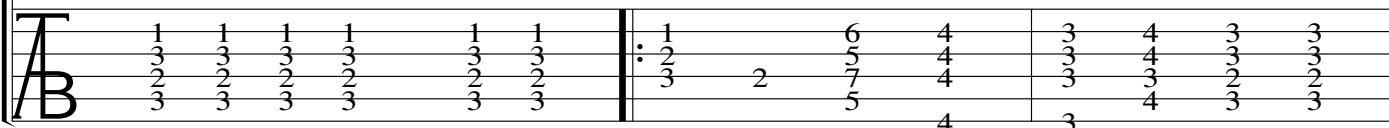
A^b7^b5 3fr. G¹³ 3fr. G^bm⁷^b5 Fm, maj⁷ B^b9




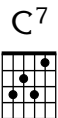
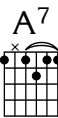

G 3fr. C[#]maj⁹ Cmaj⁹

NICE WORK IF YOU CAN GET IT

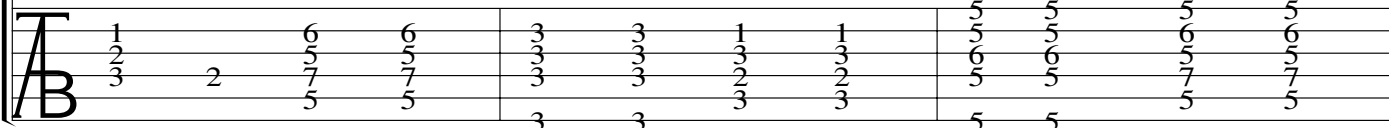








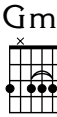
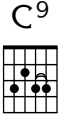
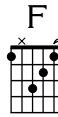
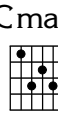
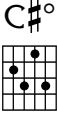

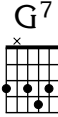
The man who only lives for making money
the only kind of work that brings en - joyment



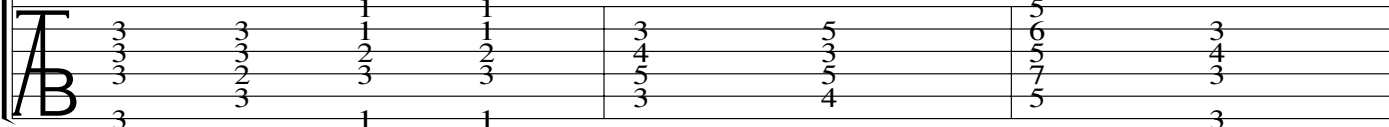







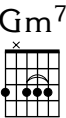
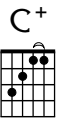
lives a life that isn't necessarily sunny. Likewise, the man who
is the kind that is for

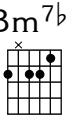
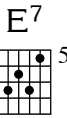


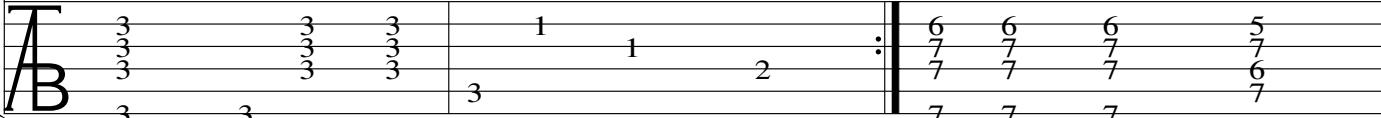
lives for fame; there's no guarantee time won't erase his


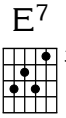
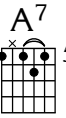
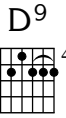



2.  6fr.  5fr.

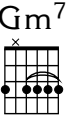
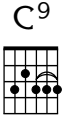
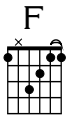
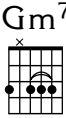
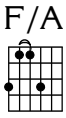

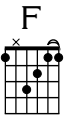
name. The fact is, girl and boy meant.



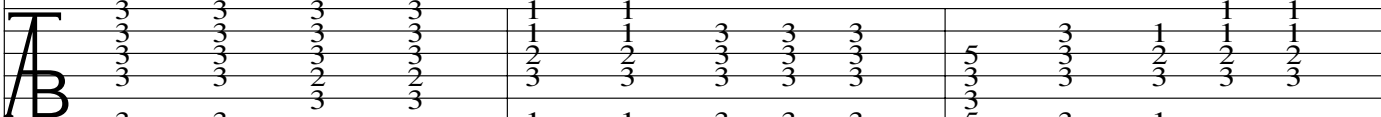
 5fr.  5fr.  5fr.  4fr.

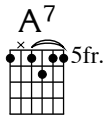
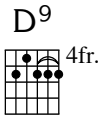
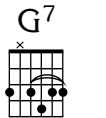
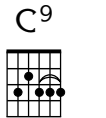
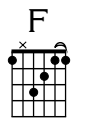
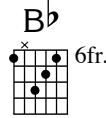
Fall in love, you won't regret it. That's the best work of







 3fr. 


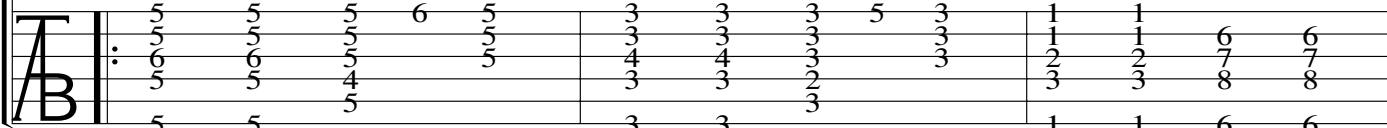
all if you can get it.

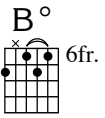
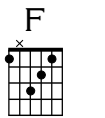
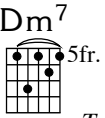
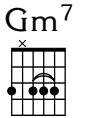
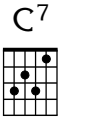
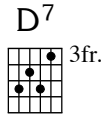










CHORUS

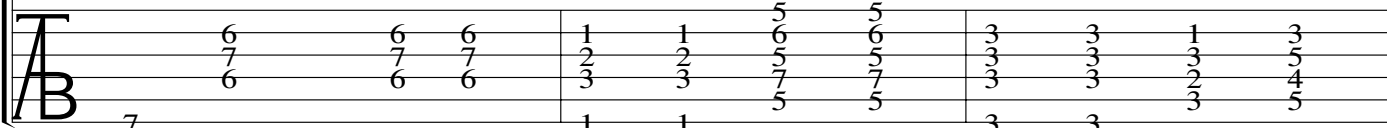
Holding Strolling Loving hands with one at that who midnight, someone, loves you, and breathing beneath a sigh starry taking after that

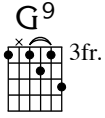
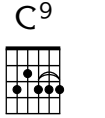
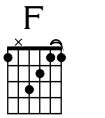
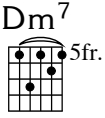


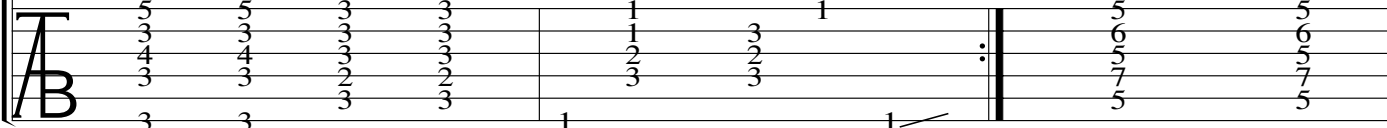
To Coda 

sigh, sky, vow, } nice work if you can get it, and you can



get it if you try. Just imagine



B \flat 7 6fr. Dm7 5fr. G7 G13 3fr.

someone waiting at the cottage door,

Cm7 3fr. G7 C9 C+ D.S. al Coda


where two hearts be - come one. Who could ask for anything more?

Gm7 C7 Am7 \flat 5 4fr. D7 3fr. Gm7

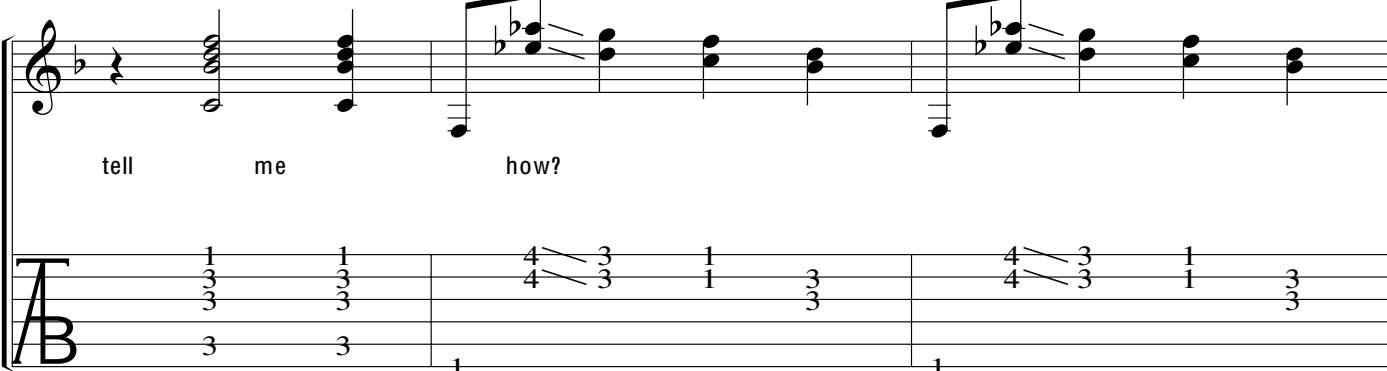
⊖ CODA

get it, and if you get it, won't you




C¹¹ (F)



tell me how?

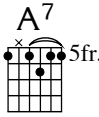
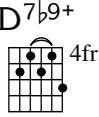
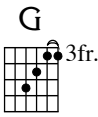
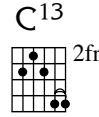
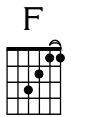
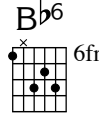


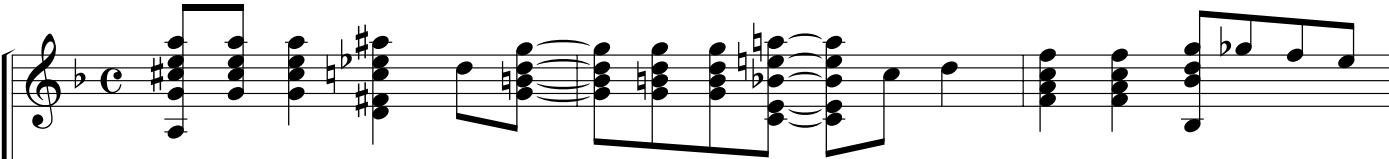
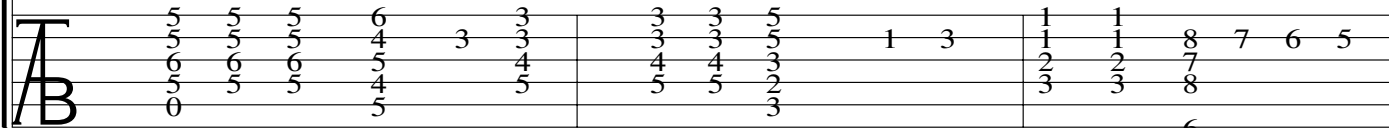
E⁹ F⁹

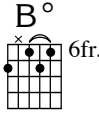
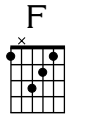

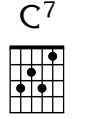
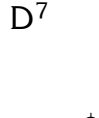




NICE WORK IF YOU CAN GET IT


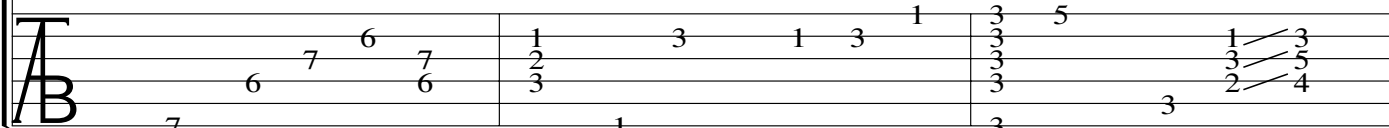
SOLO

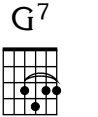
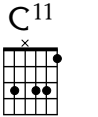
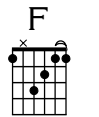
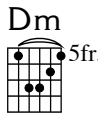
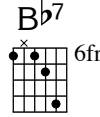








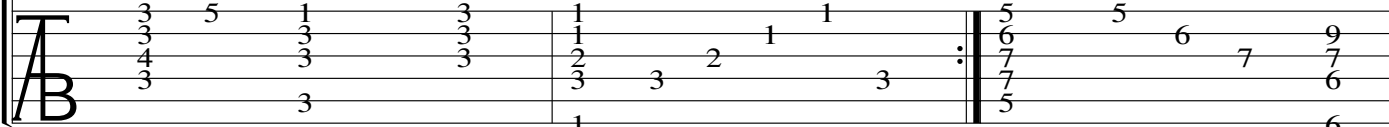






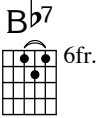

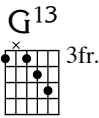
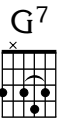
To Coda ☉

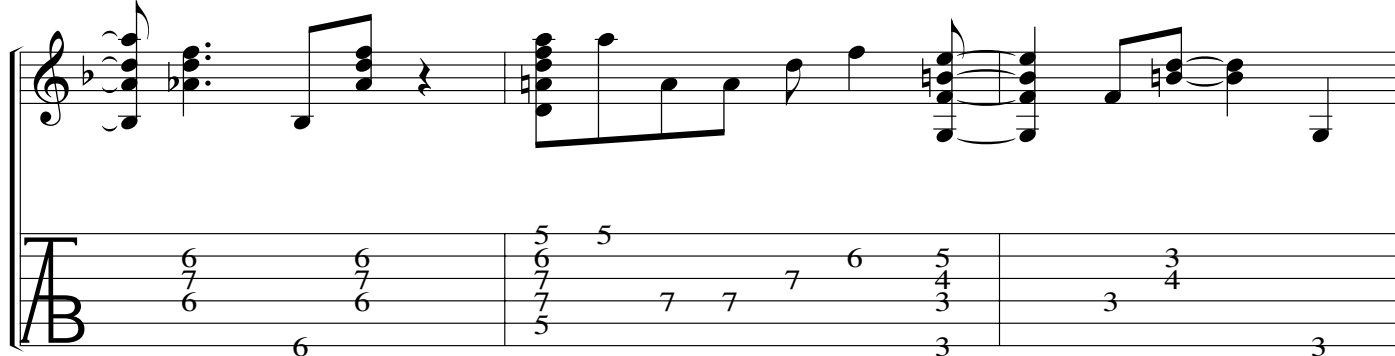




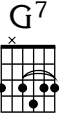

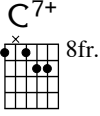






BRIDGE





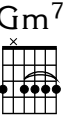

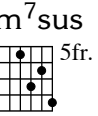

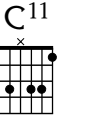
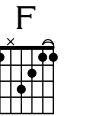







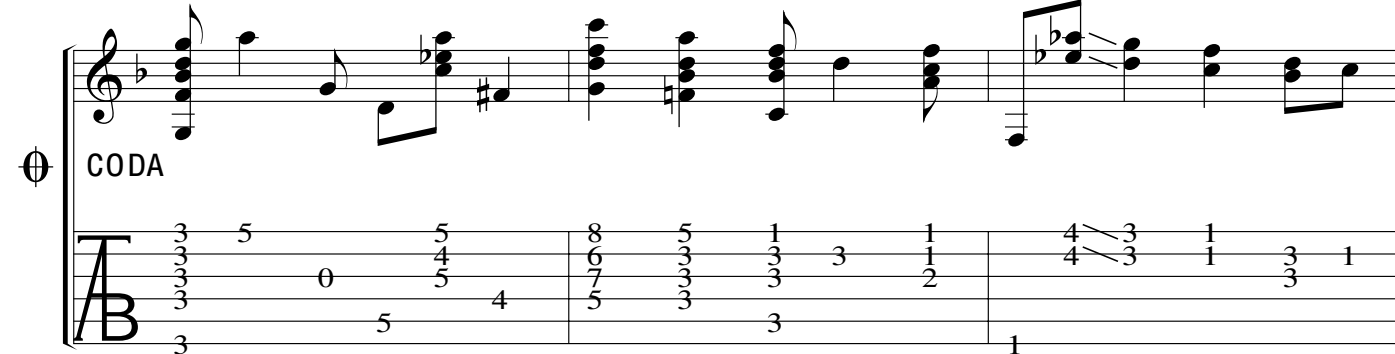





D.C. al Coda



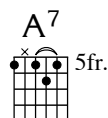
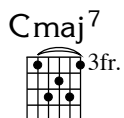
⊙ CODA



E⁹ F⁹

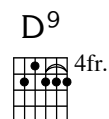
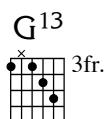
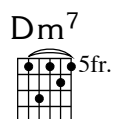
6fr. 7fr.

OUR LOVE IS HERE TO STAY

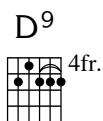
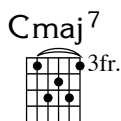
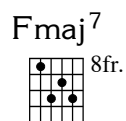


VERSE

The more I read the papers, the less I compre - hend this



world and all its capers and where it all will end.



Nothing seems to be lasting, but that isn't our affair;

Fmaj⁷ 8fr. Em⁷ 7fr. Dm⁷ 5fr. Cmaj⁷ 3fr. Bm⁷_{b5} E⁷ A

we've got something permanent, I mean in the way

10 8 6 5 3 0 5
 9 7 5 4 2 1 6
 10 9 7 5 3 0 7
 8 7 5 3 2 0 5

Am⁷ 5fr. Dm¹¹ G¹³ 3fr. Am⁷ 5fr.

we care. It's very But oh, my

5 5 5 5 5 3 3 5 5
 5 5 5 5 5 6 6 4 5
 5 5 5 5 5 5 5 3 5

D¹³ 4fr. Dm⁷ 5fr. G⁷ Cmaj⁷ 3fr. Dm⁷ 5fr.

clear, dear, our love is here to stay. stay.

7 5 5 6 6 3 3 5 5 6 6 6
 4 5 5 7 7 4 4 4 4 5 5 5
 5 4 5 5 5 3 3 3 3 5 5 5

Am 5fr. D⁹ 4fr. Dm⁷ 5fr.

passing fancies and in time will go.

2. Em^{7b5} 7fr. A⁷ 5fr. Dm⁷ 5fr. D^{#o} 5fr. C/E 5fr. Am⁷ 5fr. Dm¹¹ 5fr. G¹³ 3fr.

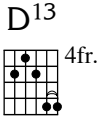
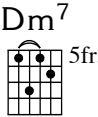
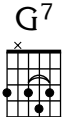
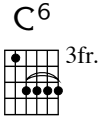
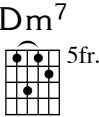
they're only made of clay, but our love is here to

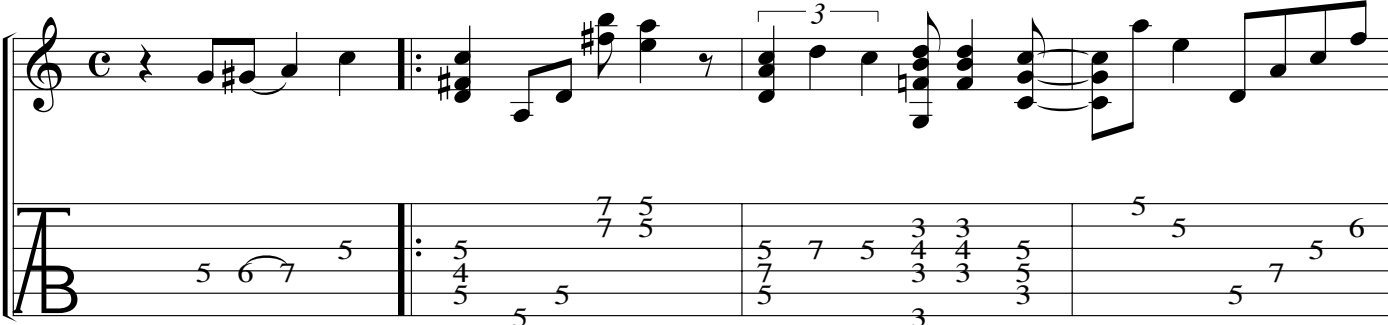
G^bm^{7b5} Fm B^b9 Cmaj⁹ Bmaj⁹ Cmaj⁹ Cmaj⁷ 5fr.

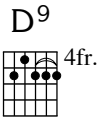

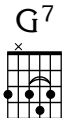
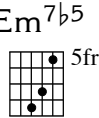
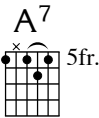
stay.


OUR LOVE IS HERE TO STAY

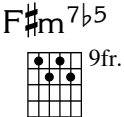
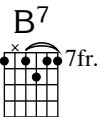
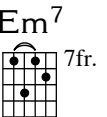
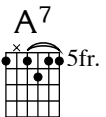

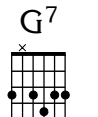
SOLO


(Am)     



(C/E) (Am⁷)     





1. C⁷ Fadd⁹ Bm^{7b5} E^{+b9} E⁷ Am

3fr. 5fr.

3 1 3 1 0 5 7 4 5

3 3 3 3 3 2 2 2 2 5 7 4 5

1 2 2 0 0 5 5 5

D⁷ Dm⁷ A^{b7} G⁷

3fr. 5fr. 4fr.

0 2 5 5 4 5 3 5

3 3 5 5 5 4 5 3

5 5 4 5 4 5 7 5

2. Em^{7b5} A⁷ Dm D^{#o} C/E Am⁷

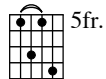
5fr. 5fr. 5fr. 5fr. 5fr.

5 8 6 5 5 8 5 5

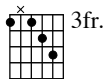
5 7 7 5 7 5 5 5

5 6 7 5 7 5 5 5

Dm¹¹



G¹³



G^bm^{7b5}



Fm⁶



B^b9^{b5}

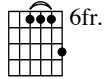


8 5 1 0 1 0
5 4 2 2 1 1
7 3 2 2 0 1
5 3 3 2 1 1

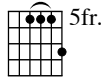
Cmaj⁹



D^bmaj⁷



Cmaj⁷



3 3 3 4 2 4
4 4 4 2 2 4
2 2 2 2 2 2
3 3 3 3 3 3

8 7
6 5
6 5
6 5

OH! LADY BE GOOD

Cm 3fr. Dm^{7b5} 5fr. Cm 4fr. Dm^{7b5} 5fr. Cm 3fr. G⁷

VERSE Listen to my tale of woe, it's terribly sad but

Cm 3fr. B^{b7} 6fr. E^b 6fr. Fm⁷ 8fr. E^b/G 8fr. Fm⁷ 8fr.

true. All dressed up, no place to go, each

E^b 6fr. B^{b7} 6fr. E^b 6fr. B^{b7} 6fr.

night I'm awfully blue. I must find some

E^b 6fr. B^b7 6fr. E^b 6fr. G⁷

winsome miss. Can't go on like this.

6 8 8 6 6 6 6 6 8 3 4 3 3

Cmaj⁷ 3fr. Dm⁷ 5fr. C/E 5fr. Dm⁷ 5fr. C 3fr. G⁷ C 3fr. B^b7 6fr.

I could blossom out, I know, with somebody just like you.

3 6 5 6 3 5 6 6 7 6 6 6 6

E^bmaj⁷ 6fr. A^b9 4fr. E^bmaj⁷ 6fr.

CHORUS

Oh, sweet and love - - - ly lady be good,
I've been so aw - - - fully mis - under - stood,
I'm just a lone - - - ly babe in the woods,

6 6 6 6 6 6 6 6 6 6 6 6 6
8 8 8 8 4 4 4 4 8 8 8 8 8
7 7 7 7 5 5 5 5 7 7 7 7 7
8 8 8 8 4 4 4 4 8 8 8 8 8
6 6 6 6 4 4 4 4 6 6 6 6 6

E° 6fr.

Fm7 8fr.

B♭13 6fr.

To Coda

oh, so, so, } lady be good to

1. E♭maj7 6fr. E° 6fr. Fm7 8fr. B♭13 6fr. B♭7♭9+ 6fr.

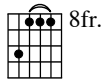
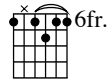
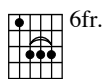
2. E♭ 6fr. A♭ 4fr. E♭ 6fr.

me. me.

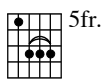
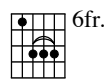
Bm6 6fr. B♭m6 5fr. E♭7 4fr. A♭ 4fr. A♭maj7 4fr. Fm7 8fr. F♯° 8fr.

Won't you have

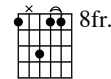
BRIDGE

E \flat /GB \flat 7E \flat 

D

E \flat 

Cm

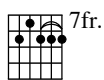
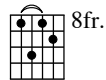
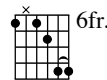


pity?

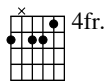
I'm

all

a -

F⁹Fm⁷B \flat 7 \sharp 9*D.S. al Coda*

lone in this big city.

Am⁷ \flat 5A \flat m⁶E \flat /GG \flat 13

CODA me.

E^b 6fr. Bm^6 6fr. $B^b m^6$ 5fr. A^{7b5} 4fr. $A^b maj^7$ 6fr. Fm^7 8fr. F^\sharp° 8fr.

BRIDGE

E^b6/G 8fr. B^b7 6fr. E^b 6fr. E^b/D 5fr. Cm 8fr.

F^9 7fr. Fm^9 6fr. B^b7 6fr.

D.C. al Coda

Am^{7b5}

A^bm⁶

E^b/G

G^b13

CODA

F⁷

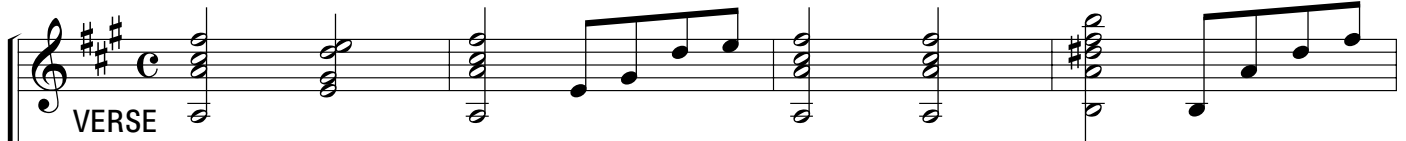
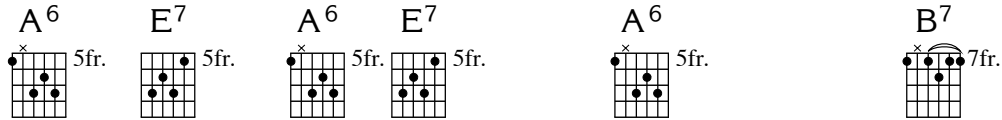
E^{maj}7

B^b

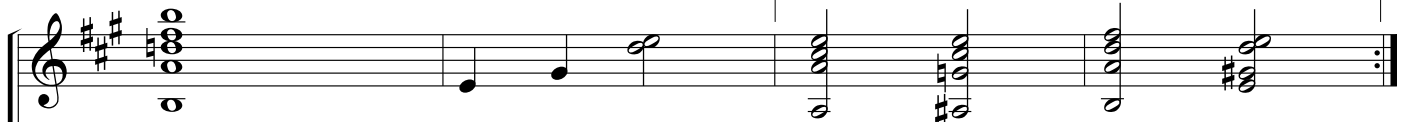
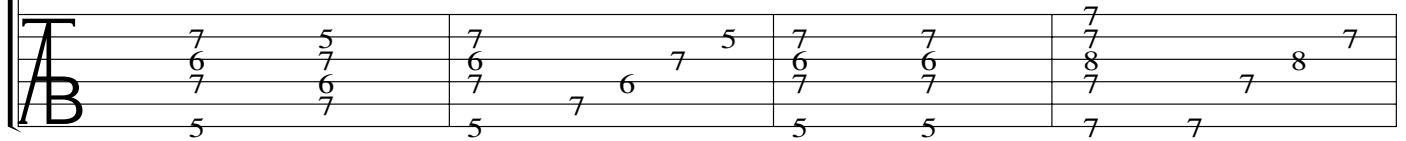
E^{maj}9

E^bmaj⁹

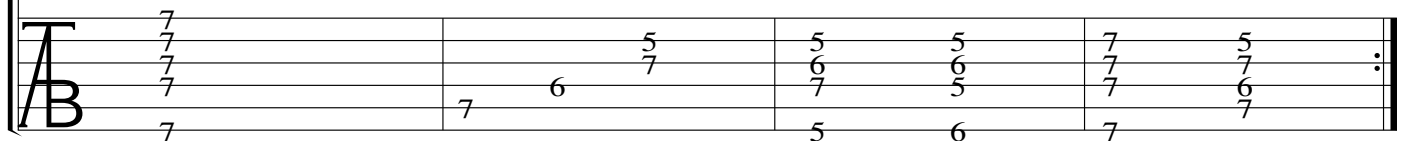
SOMEONE TO WATCH OVER ME



There's a saying old: "Fools in love are blind." Still again, we're told: "Seek and ye shall find."
Looking every-where, haven't found her yet. She's the big affair that I can't forget.

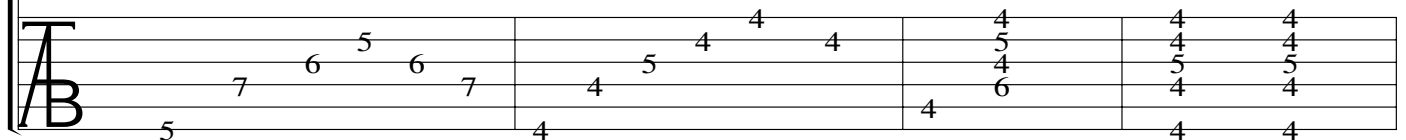


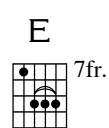
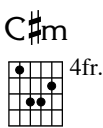
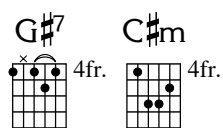
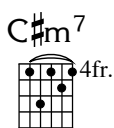
So I'm going to seek a certain lass I've re - had in mind.
Only one I ever think of with



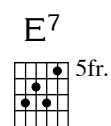
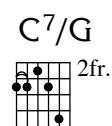
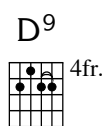
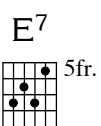
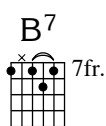
gret.

I long to add her initials to my



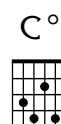
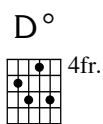
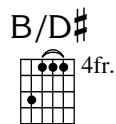
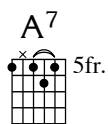


monogram. Tell me,



where is the shepherd for this lost lamb?

(A)



CHORUS There's a somebody I'm longing to see. I hope that she
I'm a little lamb who's lost in the wood. I know I could
Won't you tell her please to put on some speed, follow my lead,

E⁷/B B^b° Bm⁷ C[#]m⁷ 4fr. D 5fr. D[#]° 5fr. E⁷sus E⁷

turns out to be
always be good
oh, how I need

some - one who'll watch
to one one who'll watch
some - one to watch

over over
over over
over over

To Coda

1. C[#]m⁷ 4fr. F[#]7^b9⁺ Bm⁷ E¹³ 2. A 5fr. Dmaj⁷ 5fr.

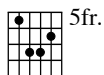
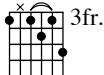
me. me.

A 5fr. A⁷ 5fr. D 5fr. Dmaj⁷ 5fr.

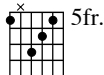
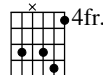
Al - though I may not be the man some girls

BRIDGE

Dm

G⁹

A

D[#]m¹¹

think of as handsome, to her heart I'll

6 6 5 3 4 3 7 5 6 7 6 6

G[#]7G⁷b⁵F[#]7F⁷b⁵

(E)

D.S. al Coda

carry the key.

5 4 5 4 3 4 2 2 3 2 1 2 0 1 2 3 4

C[#]m⁷F[#]7b⁹Bm⁷C[#]m⁷

D



CODA

me.

some - one to

6 4 5 7 4 5 3 2 3 2 2 3 2 2 2 3 5 7 4 7 6 7 4 5

D \sharp° 5fr. E 7 sus (A) E 6 5fr. A 5fr. E 13 12fr.

rubato

watch over me.

A maj^7 12fr. A $\sharp\text{maj}^7$ 6fr. A maj^7 5fr.

SOMEONE TO WATCH OVER ME

SOLO

A⁷ B/D[♯] D[°] A/C[♯] C[°] E⁷

4fr. 4fr. 2fr. 2fr.

B^{♭°} Bm⁷ C[♯]m⁷ D I. D^{♯°} E⁷ C[♯]m

4fr. 5fr. 5fr. 4fr.

C[♯]m⁷ F^{♯7}9 Bm⁷ E⁷9 A⁷

4fr. 6fr. 5fr.

2. $D^{\sharp\circ}$ 5fr. E^7 5fr. A 5fr. D 5fr. A 5fr. A^7 5fr.

$C^{\sharp}maj^7$ 4fr. $Dmaj^7$ 5fr. D^6 5fr. $Dmaj^7$ 5fr. Dm^6 4fr. G^9 3fr.

BRIDGE

$A^{\sharp}maj^9$ 5fr. A^6 5fr. $D^{\sharp}m^7\flat 5$ 5fr. $G^{\sharp}7\flat 9$ 4fr. $G^{\sharp}7^+$ 4fr.

G^{7b5} F^{#7} F^{7b5} E A A⁷

2fr. 5fr.

D.S. al Coda

D^{#o} (E) C^{#m} C^{#m7} C^{m7}

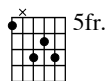
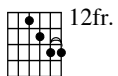
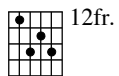
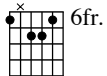
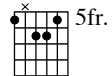
5fr. 4fr. 4fr. 3fr.

⊙ CODA

B^{m7} C^{#m7} D D^{#o} E A⁶ E⁶

4fr. 5fr. 5fr. 5fr. 5fr.

rubato

A⁶E¹³A^{ma}j⁷A[#]ma^j7A^{ma}j⁷

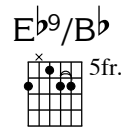
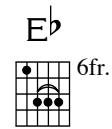
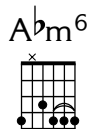
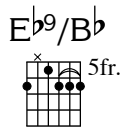
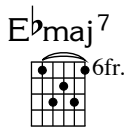
A

7 5 14 12
6 6 14 12
7 12 13 14

14 13 14 7 7 6
12 14 6 5 6 6

5 6 6 6
5 5

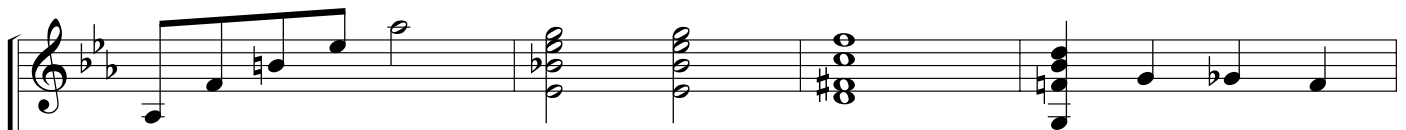
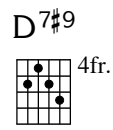
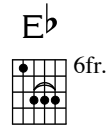
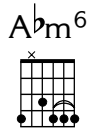
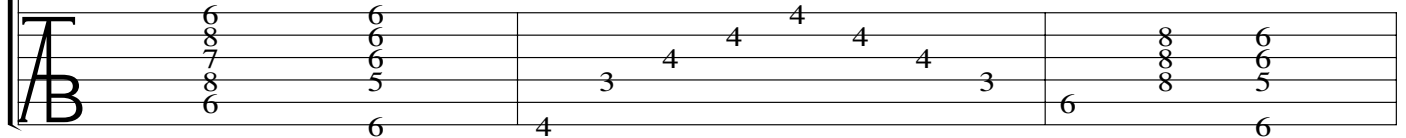
A FOGGY DAY



VERSE
(*Rubato*)

I was a stranger in the city;

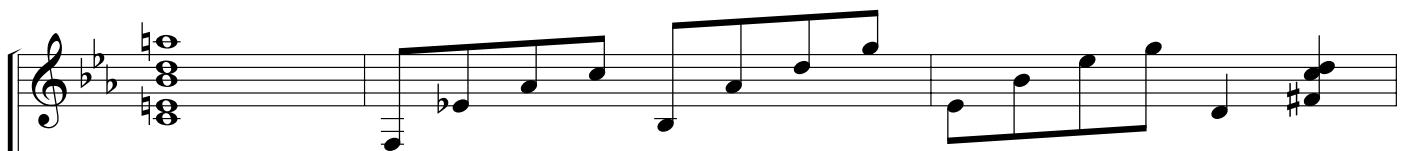
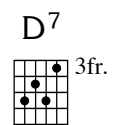
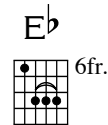
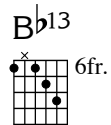
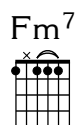
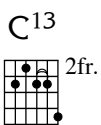
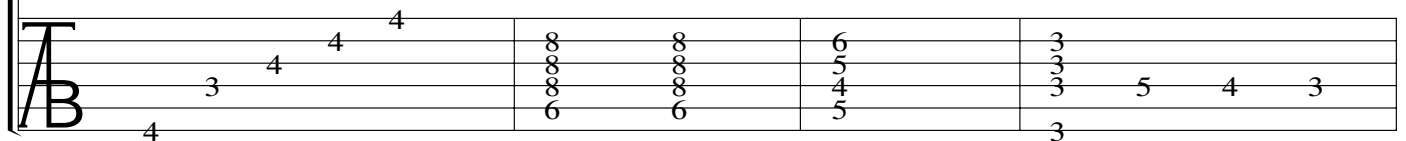
out of town were the



people I knew.

I had that feeling of self - pity;

what to do, what to do, what to

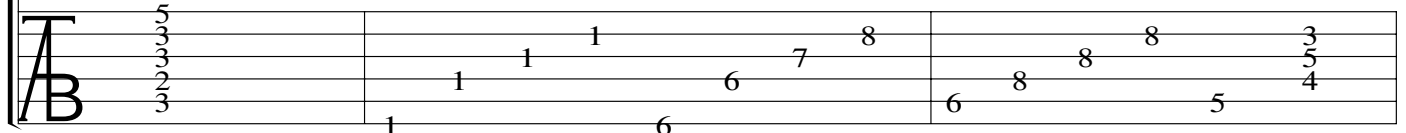


do?

The out - look was de - ci - ded - ly

blue.

But as I



luckyest day I'd known.

44

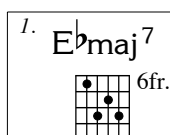
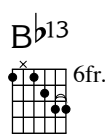
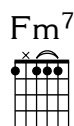


town last? But the had age me low of miracles and it

8 8 8 8 2 2 2 2 4 2

7 7 7 7 2 2 2 2 3 2

6 6 6 6 2 2 2 2 2 2



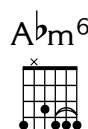
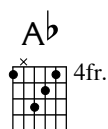
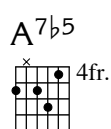
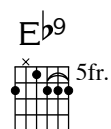
had me passed, down. when I viewed the

hadn't

1 1 1 1 1 1 8 8 8 8 8 8 6 6 6

1 1 1 1 1 1 7 7 7 7 7 7 7 7 7

1 1 1 1 1 1 6 6 6 6 6 6 6 6 6



morning with a - larm. The

6 4 4 4 6 4 4

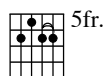
5 5 5 5 5 5 3

5 5 5 5 5 5 4

Gm⁷C⁷b⁹Fm⁷E⁷#⁹

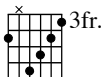
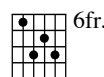
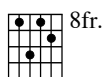
British mu - seum had lost its charm.

3 3 3 2 2 2 2 2 1 1 3
3 3 3 3 3 3 3 3 1 1 2
3 3 3 3 3 3 3 3 1 1 0

2. E^b⁹

sud - den - ly I

3 3 3 : 6 6 6 6 8 8 8 6 6
3 3 3 : 3 3 3 3 8 8 8 3 3
0 0 0 : 6 6 6 6 6 6 6 6 6

A^bmaj⁷D^b⁹/A^bE^bmaj⁷Fm⁷

saw you there and in foggy London

3 3 3 4 4 4 8 9
4 4 4 4 4 4 7 8
6 6 6 3 3 3 8 10
4 4 4 4 4 4 6 8

E \flat /G 8fr. Fm⁷ 8fr. Gm⁷ 10fr. Cm⁷ 8fr. Fm⁷ 8fr. B \flat ¹³ 6fr. E \flat 6fr. B \flat m⁷ 6fr.

town the sun was shin - ing ev - 'ry - where.

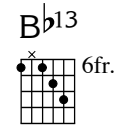
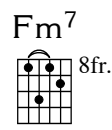
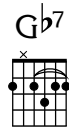
8	9	11	8	9	8	8	8	6
8	8	10	8	8	7	8	8	6
10	10	12	8	10	6	8	8	6
	8		8		6	6	6	

E \flat maj⁷ 6fr. B \flat ⁷ \sharp 9 6fr. B \flat ⁷ \flat 9+ 6fr. E \flat maj⁷ 6fr.

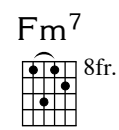
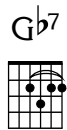
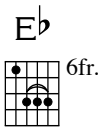
6	6	6	6	6	6	6	6	6
6	6	6	6	6	6	6	6	6
6	6	6	6	6	6	6	6	6
6	6	6	6	6	6	6	6	6

A FOGGY DAY

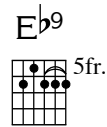
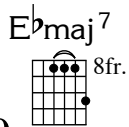
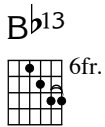
SOLO



First system of musical notation for 'A Foggy Day'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody starting with a whole rest, followed by eighth and quarter notes. The bass staff contains a bass line with octaves (8 8 8 8) and fingerings (2 3 2, 1 1 1 1, 8 7 6, 6 7 8).

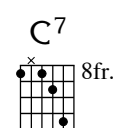
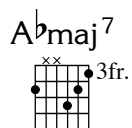


Second system of musical notation. It includes a treble clef staff with a melody and a bass clef staff with a bass line. The bass line features octaves (8 8 8 8), fingerings (2 2 2 2, 2 2 2 2, 4 2), and a final measure with fingerings (1 1 1 1).

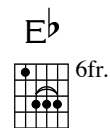
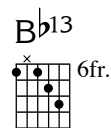
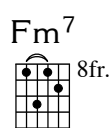


To Coda Θ

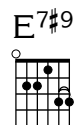
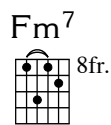
Third system of musical notation. It includes a treble clef staff with a melody and a bass clef staff with a bass line. The bass line features octaves (8 8 8 8), fingerings (10 10 10 10, 6 6 6 6), and a final measure with a whole note (0). A bracketed section indicates a repeat of the B \flat 9+ chord on repeat.



3 3 3 4 4 4 4 4 3 3 11 9 8 8



11 11 8 10 8 10 8 7 5 8 8 8 3 2



D.S. al Coda

2 2 4 2 1 1 3 3 3 1 0 2 1 1 0

$E\flat^9$ 8fr. $E\flat^{13}9$ 9fr. $A\flat^{maj}7$ 3fr. $A\flat^{add}9$ 4fr.

CODA

$D\flat^9\flat5$ $E\flat^{maj}7$ 6fr. Fm 8fr. $E\flat/G$ 8fr. Fm 8fr. Gm^7 Cm^7 3fr.

Fm^7 8fr. $B\flat^{13}/B$ 6fr. $B\flat^{13}$ 6fr. $E\flat^6$ 6fr. $B\flat^m7$ 6fr. $E\flat^{maj}7$ 6fr.

rubato